4th Russian Film Festival in London
29 October - 7 November 2010

Organiser

ACADEMIA ROSSICA

London based cultural organisation, established in 2000, which aims to support and promote cultural dialogue between Russia and the West. In collaboration with the leading cultural institutions of Russia, Europe and the United States, Academia Rossica seeks to present the best of Russian arts, heritage and culture.
Director - Svetlana Adjoubei

AR in London:
76 Brewer Street
London W1F 9TX, UK
Tel. +44 20 7287 2614
www.academia-rossica.org

AR in Moscow:
125009 Moscow
B.Gnezdnikovsky per. 10
Office 11
Tel. +7(495) 629 8472

With the support of the Russian Embassy in the UK

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4th Russian Film Festival Opening Night

Alexander Sternik, Charge d'Affaires, Russian Embassy, Andrey Plakhov, programme director, Natalia Ivanova, producer, Irina Evteeva, director, Svetlana Proskurina, director, Svetlana Adjoubei, director

Andrey Plakhov, programme director, Oleg Sepelev, Russian Embassy, Svetlana Adjoubei, Academia Rossica, Alexander Sternik, Charge d'Affaires, Russian Embassy

The Fourth Russian Film Festival, organised by Academia Rossica, achieved an unprecedented level of success. In addition to thrilling enthusiasts of contemporary Russian film with 10 UK premieres of award-winning Russian films, this year's diverse programme enabled us to reflect a wide range of contemporary and classic Russian culture with our retrospective of films based on Leo Tolstoy's works, enchanting animations and in-depth documentaries.
The festival continued in its aim to unite British and Russian film culture by holding a series of thought-provoking events, including discussions and question and answer sessions with several key figures, including Svetlana Proskurina and Vitaly Mansky.

The fourth Russian film festival opened on 29 October at the Apollo Cinema, Piccadilly Circus, to great acclaim with Garry Bardin's the UK premiere of cult director Garry Bardin's sparky and affecting stop-motion animation, The Ugly Duckling.

Opening Night film 'The Ugly Duckling', dir. GarryBardin

MAIN PROGRAMME

THE UGLY DUCKLING (DIR. GARRY BARDIN, RUSSIA, 2010) OPENING NIGHT FILM
Master animator Garry Bardin's sensational adaptation of the Hans Christian Andersen tale which took six years in the making

TRUCE (DIR. SVETLANA PROSKURINA, RUSSIA, 2010)
An unsettling portrayal of provincial Russia, laced with humour and lyricism

HOW I ENDED THIS SUMMER (DIR. ALEXEI POPOGREBSKY, RUSSIA, 2010)
A gripping psychological thriller set on a Russian island inside the Arctic Circle

SPARROW (DIR. YURY SHILLER, RUSSIA, 2010)
A film about a modern Russian village and the tensions between traditions and contemporary life

ONE WAR (DIR. VERA GLAGOLEVA, RUSSIA, 2010)
A deeply touching and controversial film, reassessing the nature of crime and punishment

STARDOGS BELKA AND STRELKA (DIR. SVYATOSLAV USHAKOV AND IRINA EVLANNIKOVA, RUSSIA, 2009)
A 3D animation about the soviet space dogs

GASTARBEITER (DIR. YUSUP RAZYKOV, RUSSIA, 2009)
An affecting portrayal of labour migrants in Russia, winningly balanced by touches of gentle humour

REVERSE MOTION (DIR. ANDREY STEMPKOVSKY, RUSSIA, 2010)
An existential drama about a mother and son during wartime

MAN AT THE WINDOW (DIR. DMITRY MESKHIEV, RUSSIA, 2010)
A romantic tragicomedy

THE GOLDEN MEAN (DIR. SERGEI DEBIZHEV, RUSSIA, 2010)
An action packed adventure story woven from secrets, riddles and history

DOCUMENTARIES

This year's documentary programme encapsulated the last decade in Russia, offering a window into the real Russia, with screenings of the finest Russian documentaries of the last ten years. This definitive selection of contemporary Russian documentaries was presented by the great director and documentary maker, Vitaly Mansky, president of Russia's ArtDocFest and included his film Broadway. The Black Sea (2002), a representation of the world en miniature in a summer campsite and The Revolution That Wasn't (2009), Alyona Polunina's disturbing study of the 'Other Russia' movement.

2000 – THE TRAIN STOP (dir. Sergei Loznitsa) A simple but profound portrait of the Russian people.
2001 – OH MY GOSH! (dir. Alexander Rastorguev)
A tragicomic reflection of Russia's history in the tumultuous day to day life of pregnant 18-yr-old Yulia.
2002 – JUST LIFE (dir. Marina Razbezhkina)
The importance of the woman in Russian life and culture.
2003 – BROADWAY. THE BLACK SEA (dir. Vitaly Mansky)
A representation of the world en miniature in this knocked-together summer camp by Russia's greatest documentary maker.
2004 – WEDDING OF SILENCE (dir. Pavel Medvedev)
Poignant footage of a deaf wedding.
2005 – SIX, INCLUDING...(dir. Malinin)
A look at love with no restraints.
2006 – A CIVIC CONDITION (dir. Alina Rudnitskaya)
Life in bureaucracy – a look at the working day of employees in Russia's civil registry, laced with humour, the grotesque and tragedy.
2007 – MOTHER (dir. Anton Katin and Pavel Kostomarov)
The never-ending responsibilities of being a mother.
2008 – UNTIL THE NEXT RESSURECTION (dir. Oleg Morozov)
An intimate portrayal of people struggling on the margins of society.
2009 – THE REVOLUTION THAT WASN'T (dir. Alyona Polunina)
A disturbing study of the 'Other Russia' movement.
2010 – SANYA AND SPARROW (dir. Andrei Gryazev,)
Two workers support each other as they wait in hope that they will soon be paid.

LEO TOLSTOY ON SCREEN

To commemorate the 100 year anniversary of Leo Tolstoy's death we showed five Russian screen adaptations of his works.

FATHER SERGIUS (Dir. Yakov Protazanov, 1918)

LEO TOLSTOY (Dir. Sergey Gerasimov, 1984)

ANNA KARENINA (Dir. Sergey Soloviev, Russia, 2009)

WAR AND PEACE (parts 1 & 2) (Dir. Sergey Bondarchuk, 1967)

WAR AND PEACE (parts 3 & 4) (Dir. Sergey Bondarchuk, 1967)

SHORT FILMS 'ARTKINO'

A screening of a selection of the best new short films chosen by ArtKino, the annual Russian independent short film festival. Complementing these films was the final of the 1st Student Short Film Festival, judged and presented by Svetlana Proskurina and Irina Evteeva.

THE LAST DAY OF I.S. BULKIN (Dir. Alexei Andrianov, 2009)

THE DRAFT VERSION (Dir. Timofey Zhalnin, 2010)

PINGELAPE (Dir. Nikolai Letunovsky, 2009)

BOILING POINT (Dir. Yulia Bogorad, 2009)

THE GHOST OF EUROPE (Dir. Igor Morozov, 2007)

ANIMATION

In addition to the main programme's feature length Ugly Duckling and Stardogs Belka and Strelka, the festival was proud to include Irina Evteeva's latest film, the captivating Little Tragedies, based on Alexander Pushkin's verses, together with several of her previous films, including Petersburg and her cycle of films Eternal Variations. The festival was also delighted to include a retrospective of Garry Bardin's best work, documenting the development of his techniques.

IRINA EVTEEVA

LITTLE TRAGEDIES (2010)
Based on four Pushkin stories, The Miserly Knight, The Stone Guest, Mozart and Salieri and Feast During the Time of Plague
PETERSBURG (2003)
A Stunning Collage of animation and documentary footage
DEMON – part one of Eternal Variations (2004)
Based on Mikhail Vrubel's painting
THESEUS – part two of Eternal Variations (2006)
A beautiful retelling of the tale of Theseus and his love for Ariadne
FAUST – part three of Eternal Variations (2006)
Illustrating the love story between Margarita and Faust in an atmosphere of early 20th Century Russian romanticism.

GARRY BARDIN

ROAD TALE (1981)
A beautiful love story between a truck and a car.
CONFLICT (1983)
A powerful antiwar animation made using matches. A quarrel flares up over a trifle and turns into a devastating battle.
TYAP-LYAP ('Slipshod') PAINTERS (1984)
The story of plastacine heroes Tyap and Lyap who paint factory fences. A send up of slipshod workers and bunglers.
BANQUET (1986)
A stop-motion animation of a celebration where the guests are invisible. A comment on soviet culture.
ADAGIO (2000)
A philosophical parable made in origami about ignorant crowds who are unaware of or defy their own history.
CHOO CHOO 3 (2004)
The story of a little boy and his nanny and the jealousy that overwhelms him after the arrival of a new puppy.

SHORT ANIMATION

Specially for our young audiences, we screened a select programme, presenting the best of award-winning Russian animated films of recent years including episodes from the prize winning Masha and the Bear series by Oleg Uzhinov and the acclaimed Trip to the Seaside by Nina Bisyarina.

THE FIRST MEETING - Masha and the Bear (Dir. Oleg Uzhinov, 2009)

Little Masha gives no rest to her friend the bear

TUNNELAGE (Dir. Ivan Maximov, 2005)

Never give up without a fight is the theme of this ingenious animation.

A TRIP TO THE SEASIDE (Dir. Nina Bisyarina, 2008)

A three day journey to a dream destination.

TRACKS OF UNSEEN BEASTS - Masha and the Bear (Dir. Oleg Uzhinov, 2009)

The bear teaches Masha to read paw-prints in the snow.

LOOK UP! (Dir. Svetlana Podyacheva, 2009)

The story of a little girl in a big city made entirely of newspaper where industrial progress has obscured nature.

LOG JAM (Dir. Alexei Alexeev, 2009)

An animation series of three "professional" musicians - the Bear, the Rabbit and the Wolf try to rehearse in the forest regardless of the circumstances. May the rain, the night or the hunter come or may a snake eat half of the group: the show must go on!

ABOUT A CATFISH (Dir. Julia Ruditskaya, 2009)

A story about a little catfish who wanted to grow up.

POOR SHARIK (Dir. Anastasia Sokolova, 2009)

A conversation with a much loved dog.

DON'T WAKE TILL SPRING - Masha and the Bear (Dir. Oleg Uzhinov, 2009)

The bear settles down to hibernate for the winter.

KROSHECHKA-KHAVROSHECHKA (Dir. Inga Korzhneva, 2007)

A fairy tale from 'old Russia'.

Andrey Plakhov, programme director

Vitaly Mansky, Documentary Programme Director

ANDREY PLAKHOV

Programme Director of the 4th Russian Film Festival

Andrey Plakhov is a film critic and expert, a columnist for Russian newspaper Kommersant and Honorary President of the International Federation of Film Critics (FIPRESCI). He has been a jury member for various international film festivals (Berlin, Locarno, Tokyo, San Sebastian). Plakhov coordinates his own programmes for the Moscow Film Festival and has set up his own mini-festival 'Euphoria'. Andrey Plakhov has been awarded several prizes, including the Film Journalism Prize for the film critic of the year for his series of publications in Kommersant and Iskusstvo Kino, 1994 and the Russian Guild of Film Critics and Experts Prize for his book 'Only 33. Stars of International Filmmaking', 1999.

VITALY MANSKY

Documentary Programme Director of the 4th Russian Film Festival

Vitaly Mansky is a famous Russian documentary maker and President of the Moscow Documentary Film Festival ArtDocFest.
His first work in the field of cinematography appeared in 1989, and since that time he has shot more than 30 films.
He has been awarded over 50 prizes in Russia and abroad, including The Silver Dove at Leipzig festival, the award for best direction at Lokarno and the Prix Court Metrage Vision du Reel at Nyon. Mansky is also the General Producer of the Laurel Branch Prize, awarded to the best documentary films, and the publisher of the oldest web-magazine on documentary films, vertov.ru.

Q&A with Vitaly Mansky

Andrey Plakhov interviewed by BBC

Q&A with director Svetlana Proskurina

Press conference at BAFTA

Documentary film makers Vitaly Mansky, Ron Peck and Alexander Kviria

SPECIAL GUESTS

Andrey Plakhov, programme director and Honorary President of FIPRESCI
Svetlana Proskurina, film director, The Truce
Sergey 'Africa' Bugaev, actor, The Golden Mean
Vitaly Mansky, documentary programme director and film director, Broadway. The Black Sea
Natalia Ivanova, producer, One War
Alexander Gundorov, producer, Sparrow
Andrey Stempkovsky, film director, Reverse Motion
Irina Evteeva, film director, Little Tragedies, Petersburg

TALKS

The Fate of Documentary Film in Russia and Britain

This thought-provoking bicultural discussion, with speakers including documentary makers Vitaly Mansky, Ron Peck and Alexander Kviria, addressed issues including the relationship between documentary film and television, the continuing difficulties involved in distribution of documentary film, despite the increasing popularity of documentary film, and potential solutions to these obstacles. Interestingly, it was noted that the same problems surround the production of documentary film in both Russia and Britain.

War and Identity in Russian Film

Svetlana Proskurina and Natalia Ivanova discussed the the representation of war in Russian cinema together with Andrey Plakhov. Also examined were the feelings of disassociation and alienation in modern society and the power of film to alleviate these issues.

Alexander Kan, BBC, interviewing director Andrey Stempkovsky

Special guests Natalia Ivanova, producer 'One War', Svetlana Proskurina, director 'Truce', Irina Evteeva, director 'Little Tragedies' at the Opening Night

Guests at the Opening Night

Oleg Sepelev, Russian Embassy, Alexander Sternik, Charge d'Affaires, Russian Embassy, at the Opening Night drinks reception

FEEDBACK

The films at the festival introduce a London audience to filmmakers who are thinking about the present identity of Russia, about how sins and glories still enrich and infect it. It's a more complicated picture than Chelsea Football club and spy stories, and for that hats off to the festival organisers!
Chris Delaney, BBC world service

What particularly stood out about the Festival was that every one could find something to their taste, regardless of their age or aesthetic preferences. Also it's important to note that the informal talks with the film makers gave the audience a chance to take a new look at the films and led to varied discussions on the films in blogs.
Victor Balagadde, Editor of UK Kommersant

As always, an excellently chosen programme and a wonderful venue. The films were of high quality and the film makers and actors presenting them were extremely interesting.
Elena Pakhomova, Chief UK correspondent Ria Novosti

Q&A with Sergey 'Africa' Bugaev

Ilya Gonciarov, Anglia Newspaper, discussing the Opening Night film with the organisers

FEEDBACK

Academia Rossica put on a real celebration for Russian England.
The films were excellent, the screens were full and we met very interesting people and guests. Thanks to events such as these, those who live far from Russia can still feel a part of Russian culture and Russian life.
Every year we look forward to the next Russian Film Festival in London!
Ilya Gonciarov, Editor in Chief,
Angliya Newspaper

Elena Pakhomova and Alexander Smotrov, Ria Novosti, interviewing producer Natalia Ivanova

Q&A with director Irina Evteeva

"I really enjoyed the film festival as usual and was impressed by how helpful and professional the staff present at the venue were. There was a good range of films and plenty that I wanted to see. Good screening times, lovely venue as always. Once again impressed to have the directors attend both films I saw."
Ella Cockbain,
postgraduate student

PRESS COVERAGE

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The Smalls: http://www.thesmalls.com/the-russian-film-festival-in-london.go
Europe in the UK: http://www.europe.org.uk/culture/events/view/-/id/1314/
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International Film and TV Production Resources http://www.mandy.com/1/board2.cfm?v=29708272
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New Producers Alliance: http://www.npa.org.uk/content.asp?pageid=Festivals&Link=470
Film London news bulletin: http://www.filmlondon.org.uk/news_details.asp?NewsID=1426
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Where We Can Go: http://www.wherecanwego.com/Search/ViewEvent.aspx?e=386986
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The Daily Telegraph
Russia BEYOND THE HEADLINES

RUSSIAN FILM FESTIVAL IN LONDON: PREVIEW

Andrei Plakhov

The ten-day 4th Russian Film Festival in London offers a glimpse into modern Russian society

It is a difficult time for Russian cinema, as it embraces reform during a time of economic crisis and has to face attempts by the government to establish tighter controls over the industry.

But there is hope in the shape of a new generation of film-makers that yearns to make independent, non-conformist auteur films.

At Kinotavr in Sochi this summer, and for the first time in a long period, there were signs of consolidation among film-makers with regard to the key issues. Foremost is the question of support for promising bright directors. Here the Russian Guild of Critics and the public jury were largely in accord – something that doesn't happen often – mostly to do with the need to support and encourage and support promising directors.

The critics gave awards to My Happiness by Sergei Loznitsa, The Other Sky by Dmitry Mamuliya and Obratnoye Dvizhenie, and Reverse Motion by Andrei Stempkovsky. The same films won awards from the main jury.

Stempkovsky's Reverse Motion will be screened in London. It is about the hardship of central Asian migrant workers and gives rise to a lasting impression of people caught between conflicts and struggling to communicate.

The Truce, also on show in London, is directed by veteran Svetlana Proskurina, and received the main prize at Sochi. The film itself was shot in the director's signature manner, which would have been marred by extremes of classicism and mannerism but for a touch of humour and the inflow of fresh blood – screenwriter Dmitry Sobolev, cameraman Oleg Lukichev and producer Sabina Eremeyeva – from the new cinema generation.

One of the highlights of The Truce, and much praised at Sochi, is the performance of actor Ivan Dobronravov.

In Gastarbeiter by Yusup Razykov, an elderly Uzbek (who once protected Moscow from the advancing Germans) goes to the capital to find his grandson, who had moved there to earn a living, only to face humiliation and numerous tribulations. The authors of the film attempt to depict the issues arising for ordinary people following the collapse of the Soviet Union.

One War by Vera Glagoleva raises a topic that has been taboo for 60 years or so. This is a moving reappraisal of crime and punishment during the Second World War. The controversial film was Russia's nomination for the Oscars, as well as Grand Prix winner at the Sofia International Film Festival.

Other films include the multi award-winning psychogical thriller How I Ended this Summer, set on an island in the Arctic Circle, romantic comedy A Man at the Window – which features Sochi

award-winning actress Mariya Zvonareva – the gentle Sparrow , the 3D animation Star Dogs Belka & Strelka, and the adventure story The Golden Mean.

The documentary programme "Noughties Art" looks at the last decade in Russia. . . a window on the real Russia. There will be ten films shown, one for each year of the decade, running from 2000's The Train Stop to 2009's The Revolution That Wasn't.

The selection is presented by the director and documentary maker Vitaly Mansky, president of Russia's ArtDocFest.

Russian animation is among the most creative in the world. The comprehensive animation programme includes Little Tragedies, based on Pushkin's verses, and animator Garri Bardin's The Ugly Duckling, a stop-motion film with Orwellian overtones. This adaptation of a Hans Christian Andersen tale was seen as so politically subversive that it was banned from Russian television.

Petersburg is a collage of animation and documentary footage. Other features include Faust, The First Meeting, About a Catfish and Poor Sharik.

On the centenary of his death, it is hardly surprising that Leo Tolstoy should be recognised with special screenings of his work on film. There will also be a retrospective of Sergei Bondarchuk's films.

EMPIRE

4TH RUSSIAN FILM FESTIVAL

David Parkinson

Leo Tolstoy died on 20 November 2010 and the 4th Russian Film Festival marks the centenary with a fine quartet of films adapted from his writings. In addition to a rare opportunity to see Yakov Protazanov's superb 1918 version of Father Sergius on the big screen, the selection also includes Vladimir Vengerov's The Living Corpse (1968), Alexander Zharki's take on Anna Karenina (1967) and Sergei Bondarchuk's imperious 484-minute adaptation of War and Peace (1967), which will be showing in two parts.

This year also marks the end of the first decade of the 21st century and RFF 2010 looks back over the best documentaries of the period. Opening with Sergei Loznitsa's The Train Stop (2000), the programme comprises Alexander Rastorguev's My Gosh! (2001), Marina Razbezhkina's Just Life (2002), Vitaly Mansky's Broadway. The Black Sea (2003), Pavel Medvedev's Wedding of Silence (2004), Alina Rudnitskaya's A Civic Condition (2005), Alexander Malinin's Six, Including the Children (2006), Anton Katin and Pavel Kostomarov's Mother (2007), Oleg Morozov's Until the Next Resurrection (2008), Alyona Polunina's The Revolution That Wasn't (2009) and Andrei Gryazev's Sanya and Sparrow (2010).

The focus switches to animation with Inna Evlannikova's 3-D space adventure Star Dogs Belka and Strelka and The Ugly Duckling, a retelling of the Hans Christian Andersen fable by Garry Bardin, who is also accorded a retrospective, along with Irina Evteeva, whose Little Tragedies. Petersburg takes its cues from four Pushkin stories, `The Miserly Knight', `The Stone Guest', `Mozart and Salieri' and `Feast During the Time of Plague'. On the feature front, Alexei Popogrebsky's How I Ended This Summer follows Sergei Puskepalis and Grigory Dobrygin as they cope with the isolation of a manning a meteorological station on a remote island inside the Arctic Circle. However, when bad news finally filters through from home, the inexperienced Dobrygin has to break it to his gruff comrade on his return from a fishing trip. Trucker Ivan Dobronravov demonstrates a similar inexperience in Svetlana Proskurina's Truce, as he finds himself in the middle of a feud between his hometown folk and the iron ore miners on whom their livelihoods depend when he falls for music student Nadezhda Tolubeeva. Further complicating matters, however, are his relationships with criminous uncle Yuri Itskov and best friend Sergei Shnurov, whose dreams of literary greatness are so far limited only to the title of his long-gestating memoir.

Finding somebody to love also proves problematic for Olga Demidova in Andrei Stempkovsky's Reverse Motion. On learning that soldier son Vladislav Abashin has gone missing in action, Demidova invests her affection in Georgi Gatsoev, a 10 year-old Tajik boy with an injured arm. However, when Abashin comes home

unexpectedly, he refuses to share his mother. And the strain placed on the maternal bond is further examined in Vera Glagoleva's One War, a fact-based drama set on a small Lake Ladoga island in May 1945 that centres on five women - Natalia Surkova, Natalia Kudryashova, Julia Melnikova, Anna Nakhapetova and Ksenia Surikova - who are about to be repatriated after being imprisoned as traitors for giving birth to children with German fathers.

Coming to terms with one's origins is also the theme of Sergei Debizhev's The Golden Mean, as film director Aleksei Serebryakov discovers that the grandfather he had presumed had been killed in the Great Patriotic War in fact made his way to French Indo-China in 1948, where he came to possess a legendary golden statue of the Buddha. The Asian influence continues in Dmitri Meshkiev's Man at the Window, which was inspired by the Japanese tradition of posting an employee at the window of an office to keep colleagues informed of what is happening outside. Starring Sergei Garmash as a failed actor and family man who gets a new lease of life after he is hired to watch the world go by, this offbeat study of performance and transformation takes an optimistic turn when Garmash falls for his boss's vivacious fianc e, Maria Zvonareva.

Retired soldier Bakhadyr Boltaev forges his own unlikely liaison with Moldovan prostitute Darya Gorshkaleva in Yusup Razykov's migrant worker saga, Gastarbeiter, after he is is sponsored by a local drug lord to leave Tashkent for Moscow in order to find his missing grandson. But while she feels guilty for landing the old man in jail, the street-smart Gorshkaleva doesn't have all the answers and she has to rely on the reluctant Natalia Grebenkina to end Boltaev's quest. Finally, Yuri Shiller returns to the Russian heartlands for Sparrow, a poignant study of economic reality set in the village of Vasilievka, which has enjoyed prosperity since the mysterious arrival of a herd of wild horses many years before. However, with the crops having failed and the bank demanding repayment on a loan, community leaders agree to send the creatures to the slaughter house. However, a shepherd's son is ready to protect them at all costs.

РОССИЙСКОЕ КИНО НА СМОТРЕ В ЛОНДОНЕ

Александр Кан
Обозреватель программы Би-би-си "Пятый этаж"

Победа фильма "Как я провел этим летом" на 54-м Лондонском кинофестивале стала достойной прелюдией к открытию 4-го Лондонского фестиваля российского кино.

Вряд ли организаторы российского кинофорума – работающая в Лондоне Academia Rossica – могли предвидеть столь удачную связку, но успех картины Алексея Попогребского в очередной раз подтвердил: российское кино на подъеме и ждет своего зрителя.

Программа фестиваля широка и разнообразна – уже завоевавшие признание фильмы "Как я провел этим летом" и "Перемирие" Светланы Проскуриной. Новая картина известной актрисы и режиссера Веры Глаголевой "Одна война" вскрывает еще одну закрытую до недавнего времени тему – о детях, рожденных русскими женщинами от немецких оккупантов. "Воробей" Юрия Шиллера, "Обратное движение" Андрея Стемпковского, "Гастарбайтер" Юсупа Разыкова, "Человек у окна" Дмитрия Месхиева продолжают и развивают столь успешно найденную российским кино в последние годы линию серьезного – будь-то остросоциального, углубленно-личного или поэтичного кинематографа.

Особняком в программе фестиваля стоит картина известного своим культовым фильмом "Два капитана-Два" Сергея Дебижева. "Золотое сечение" - попытка снять масштабный, разбросанный по десятилетиям и континентам интеллектуально-мистический боевик-триллер с участием известных и популярных имен (Алексей Серебряков, Ксения Раппопорт, Сергей Бугаев-Африка).

Не только игровое кино

Как всегда большое место в программе фестиваля занимает кино документальное – признанный лидер российской кинодокументалистики Виталий Манский привозит широкую программу-ретроспективу лучших фильмов 2000-х.

Непривычно много анимации, причем анимации самой разной. Тут и открывшая фестиваль картина известного мастера Гарри Бардина "Гадкий утенок", в которой в знаменитую сказку Андерсена привнесены остро критические оруэлловские мотивы.

Уникальный петербургский мультипликатор Ирина Евтеева покажет ретроспективу своих работ и новую экранизацию пушкинских "Маленьких трагедий". А "Звездные собаки Белка и Стрелка" Святослава Ушакова – одна из первых работ российского кино в формате 3D.

Как всегда Фестиваль российского кино одними показами не ограничивается. Практически каждый фильм представляют

приехавшие специально для этого в Лондон кинематографисты: Светлана Проскурина, Вера Глаголева, Андрей Стемпковский, Ирина Евтеева, Виталий Манский, Сергей Бугаев-Африка.

Не обойдется и без обычных для фестиваля дискуссий и обсуждений. Круглый стол "Судьба авторского документального кино в России и Англии" соберет целый ряд известных кинематографистов обеих стран.

А программный директор фестиваля, кинообозреватель газеты "Коммерсант" Андрей Плахов уже выступил с докладом о современном российском кинематографе и главной его проблеме – отрыве международного успеха так называемого "фестивального" кино от прокатной судьбы российских фильмов на родине.

И еще один элемент фестиваля, пройти мимо которого невозможно. Ему отведены именно те дни между 29 октября и 7 ноября, которые разделяли ровно 100 лет назад уход Льва Толстого из Ясной Поляны и его смерть на станции Астапово. Через весь фестиваль проходит ретроспектива фильмов по книгам великого русского писателя: "Отец Сергий", "Живой труп", "Анна Каренина", "Война и мир".

РИАНОВОСТИ

"ГАДКИЙ УТЕНОК" ОТКРЫЛ ФЕСТИВАЛЬ РОССИЙСКОГО КИНО В ЛОНДОНЕ

Александр Смотров, Елена Пахомова

Мультипликационная лента "Гадкий утенок" режиссера Гарри Бардина открыла в пятницу вечером четвертый Фестиваль российского кино в Лондоне

"Мне кажется это неплохая идея (открывать фестиваль анимацией), потому что фильм очень красивый и очень эмоциональный. Опять же музыка Чайковского", - рассказал на предварившей фестиваль пресс-конференции программный директор фестиваля Андрей Плахов.

По его словам, фестивальные картины из России набирают обороты в последние годы во всем мире, о чем свидетельствует и победа на этой неделе картины Алексея Попогребского "Как я провел этим летом" на Лондонском кинофестивале, однако "огромные усилия" прилагаются кинематографистами для того, чтобы кино смотрели люди, а не только профессионалы.

"Проблема не снять, но и найти какую-то реакцию, и не только за границей, но и на Родине", - отметил он.

Помимо Попогребского, на фестивале будет представлена и картина Светланы Проскуриной "Перемирие" - победитель "Кинотавра" нынешнего года. Режиссер рассказала на пресс-конференции, что идея создания этого фильма родилась именно в Лондоне, на российском кинофестивале два года назад, где она познакомилась со сценаристом Дмитрием Соболевым, который стал автором сценария для "Перемирия".

Говоря о восприятии российского кино за рубежом, Проскурина отметила, что восприятие, безусловно, различается, однако стилистика фильмов понятна всем.

"У нас разная культура, темперамент, традиции, но как только мы оказываемся в общем стилевом пространстве, нас начинает объединять красота, художественное пространство, воля и искусство как таковое. Но если мы начинаем выяснять, где лучше жить, мы никогда не договоримся", - сказала Проскурина, отвечая на вопрос РИА Новости.

В программе фестиваля будет получившая уже около 30 наград лента "Одна война" Веры Глаголевой о судьбе советских женщин, родивших в годы Великой Отечественной войны детей от немецких солдат.

"Наше общество еще не освободилось от коммунистических предрассудков, такой фильм не мог появиться ни в 70-х, ни в 80-х. Но мы уже немного другое поколение, мы не видели войны, мы понимаем, что были предатели и враги, но нет ничего ценнее, чем жизнь ребенка и женщины, и надо хотя бы честно об этом рассказывать", - подчеркнула продюсер фильма Наталия Иванова.

Представят в Лондоне и ретроспективу картин Ирина Евтеевой, которая создает картины на грани анимации и кино. Хитом мультипликационной программы фестиваля, несомненно, станет 3D-лента "Звездные собаки Белка и Стрелка" Ирины Евланниковой, главные роли в которой было поручено озвучивать целому созвездию знаменитых российских актеров.

Среди других лент - "Воробей" Юрия Шиллера, "Обратное движение" Андрея Стемпковского, "Золотое сечение" Сергея Дебижева и другие.